



PETER DALLE DIRECTOR

Peter Dalle is an actor, screenwriter, and director. He works with both the Royal Theatre in Stockholm and on TV-series and feature films. He has made one of the most successful comedy TV-series in Sweden, *Lorry*. All of his films to date have reached large audiences and *Illusive Tracks* was, as well as being sold to more than 20 countries, awarded the Audience & Jury prizes at the Nordic Film Days in Lübeck and the Best director award in Sannio, Italy.

FILMOGRAPHY

2012 *An Enemy To Die For* • 2003 *Illusive Tracks*
 1997 *Unmarried Couples* • 1994 *Yrrol* • 1993 *The Dream House*



TECHNICAL DETAILS

Production Countries *Sweden / Norway / Germany / Poland* • Screen Ratio *Cinemascope/Color*
 Language *English* • Production Year *2012*

WORLD SALES

THE MATCH FACTORY • Balthasarstraße 79-81 • 50670 Köln • Germany
 Tel: +49 (0)221 53 97 09 -0 • Fax: +49 (0)221 53 97 09 -10 • info@matchfactory.de
www.the-match-factory.com



AN ENEMY TO A FILM BY PETER DALLE DIE FOR



CREW

Director: *Peter Dalle*
 DOP: *Göran Hallberg*
 Sound Recordist: *Joern Martens*
 Production Design: *Roger Rosenberg*
 Costume Design: *Michaela Rinker*

Make-up: *Susanne Koeck*
 Producer: *Patrick Ryborn / Fladenfilm*
 Co-Producers: *Michael Eckelt / Riva Film*
Synnöve Hörsdal / Maipo Film
Marianna Rowinska / ATM

CAST

Gustav: *Richard Ulfsäter*
 Leni: *Jeanette Hain*
 Friedrich: *Axel Prahl*
 Terrence: *Tom Burke*
 Martin: *Allan Corduner*
 Captain: *Sven Nordin*

SYNOPSIS

In 1912, the eminent German scientist, Alfred Wegener came up with a theory that the world's continents had once been joined together. He called this massive super continent, »Pangaea«. In the autumn of 1939, despite the threat of war, the Germans decide to launch a sea expedition in search of evidence to prove Wegener's theory. Their voyage to the arctic island, Svalbard, is led by the German geologist, Friedrich, and his lovely assistant, Leni. Joining them are three other renowned scientists, two Englishmen and a Swede, Gustav de Geer, as well as the ship's Norwegian captain and its Russian crew. The geologists set off on their research mission with enthusiasm but the growing political tension between their countries soon affects their work.

The voyage gets even more complicated when Gustav and Leni fall in love on the eve of Hitler's invasion of Poland. With Britain and France declaring war on Germany, the civilian scientists now find themselves mere pawns in a global power struggle. Though they once believed that politics had no place in science, each member of the research team must now choose sides – including the notoriously neutral Swede – and their decisions will have far-reaching consequences, especially for their loved-ones back home. The winds of war have blown even as far as the distant waters of the Arctic Sea.



As word comes in that there is a British warship in the area, Friedrich receives orders from Berlin to take over the research ship. After all, the geologists are well stocked with explosives, even if these had been intended for civilian use. Knowing that he risks losing Leni's love forever, it falls on Gustav to decide the fate of not only the unsuspecting English sailors, but also of everyone aboard the Wegener Expedition ...



DIRECTOR'S NOTE

The idea for this film comes from the magnificent landscape. The thought of placing a handful of intelligent and well-meaning individuals aboard a ship that they dare not leave gives both them and the audience a few interesting things to think about: What is right and what is wrong? Can what is wrong for me be right for someone else – and if so, can I accept this? Do I have the right not to get involved in a conflict that could cost other people their lives – and if I do, is it possible to live with my decision? If I do not take sides in a conflict – regardless of whether I am motivated by neutrality or pacifism – does this mean that I have not made a choice? Who am I? What if I disregard my nationality, my family and friends, and my cultural heritage? And is it possible to make such a distinction? Can an idea be worth defending so much that I am prepared to take another's life for someone I love – and if so, can I live with this?

The landscape of Svalbard, northern Sweden, offers rather pale colours, endlessly vast expanses of ice and majestic mountains. This is also how we see it in the beginning of the story. Wide shots reveal the stunningly beautiful landscape where few people have ever set foot. A calm, steady camera shows the enthusiastic crew members up on deck clad in their newly purchased arctic gear. The shots capture them together. They are,

after all, a group that is going to change people's view of where they come from. The ship makes its way with might and certainty through the water. The captain confidently eyes his instruments and nautical charts.

But the more the conflict thickens, the more the group members cut themselves off from one another. They start forming groups. Single shots capture separately each member's personal doubt. People want to slip away, be alone, think. Nature seems to be more threatening, the polar bears hungrier and the waves higher. The wind picks up and it's no longer such a relaxed job for the crew to manage the ship that now feels smaller and more vulnerable.



Things get even worse below deck where we start to spend more and more time inside the cramped, dark quarters of the ship. Kerosene lanterns and candles at mealtimes are captured by an increasingly uneasy camera. The image starts to »breathe«. A handheld camera follows the crew members through the cold, ruthlessly lit corridors and engine rooms. The stubble on their faces is growing and their hair is unkempt. People are forced closer and closer together as the opposition increases. Sounds become more noticeable: The throbbing of the engine, orders being shouted over gusts of wind and the unpleasant metallic sound of the steel doors being slammed shut and locked. It really feels like the wind is forcing itself through the window panes. We get the feeling that the ship that was once so safe and sturdy is now nothing more than a flimsy bit of metal separating the expedition crew from the deadly ice.

And despite all this, they try to talk, to understand and make themselves understood. Because what else are they supposed to do? What would we have done? The idea is to show these conversations with an entertaining, macabre sense of humour. Since this is how they themselves relate to their intolerable situation. There is also an unpleasant side to the story: namely that, as viewers, we discover that we could have been any one of the people on board. Life isn't easy.

